

AT CONCORDIA:

VICTORY FOR STUDENTS

MONTREAL (CUP) Students on Concordia's Board of Governors successfully presented a motion to credit the \$15 foreign student application fee to the students' account after registration.

At its October meeting the Board had voted to charge an application fee to all foreign students applying to Concordia. The student union motion means that the money will be credited to a student's account only if he is accepted and registers at Concordia.

In presenting the motion, DSA (Day Students' Association) President Eric Griffiths said that the October motion to credit the \$15 "would be more appropriate".

After the four students—LSA Co-president Sue Saucedo, Loyola Evening Students' Association President Tony Chabrol, Graduate Students' Representative Wally Kotiuga and Griffiths—presented the mo-

tion, the discussion went from the motion presented to whether or not Concordia should charge an application fee to all students applying to the university.

Vice-rector Finance and Administration Graham Martin pointed out that Concordia is the "only university in the province that is not charging an application fee for all students."

Another governor remarked that the "university would be remiss if they didn't charge a fee to all students no matter where they reside."

Dr John O'Brien, Concordia rector, was quick to point out that there is a difference between foreign and Canadian applications. "It is one of degree", he mused. O'Brien explained that Canadian students only apply to 2 to 4 universities while foreign students apply to 20 or 40 universities.

The vote in favour of the motion was 10 to 5. Saucedo, when contacted by the Georgian thought that the motion being passed is a "major accomplishment in terms of student input on the Board of Governors. I am not saying that we don't usually have input but this was the first unified type of statement that we have made." The \$15 was originally charged to foreign students because of mailing costs, telegrams, added correspondence and extra letters in the processing of applications outside of Canada.

The money that will be received from students who are accepted but do not choose to come to Concordia will be accounted for in the university admissions budget as a revenue offsetting an expense.

Staff Meeting

There will be a staff meeting tomorrow at 3 pm in the Daily Office. Please wear sneakers and jeans, as Coach Jabo may try and teach us a few moves for our game with the Film Society Flicks.

ASUS Elections

With a plurality of 266 votes, Stephanie Gerson was elected ASUS treasurer in yesterday's by-election. Runners-up MacBain, Sinyard and Quinland garnered 141, 97 and 80 votes respectively.

Lucy Girling won the science representative seat on students' council with a majority of 277 votes. Runner-up Robert Schumm got 217 votes.

McGillDaily

Thursday, October 27, 1977

Volume 67 no. 33

3 cents



One round of the differential fees issues was won by Concordia students earlier this week.

NUS conference:

Quebec rep dissatisfied

CALGARY (CUP)—Whether a federation of Quebec students should have separate and equal status within the National Union of Students (NUS) was hotly debated at the NUS conference in Calgary last

weekend. The conference finally decided that delegates should return to their student councils and make the decision in a mail referendum in January.

The decision came as a blow to Daniel Pauquet, executive member of l'Association Nationale des Etudiants du Québec (ANEQ) who urged the conference to allow the Quebec student union special status within NUS. NUS is a Canadian association of student unions. Other issues discussed at NUS's tenth semi-annual conference included the creation of a student aid program based on the actual needs of students.

Participants in the Women's Workshops felt that NUS delegates did not give serious discussion to their resolutions. "Delegates don't take time to think about these unions. They're just being nice and liberal", said Bev Crossman, Saskatchewan representative on the NUS women's committee.

Crossman accused delegates of passing supportive motions without making any move to integrate women's issues into

the student movement as a whole.

Delegates see the women's Group as a special interest group rather than an integral part of the student movement, said Isa Bakker, National Coordinator of the Women's Committee.

The Women's Committee will coordinate a monthly newsletter dealing specifically with women's issues. Bakker said the newsletter will keep up contact with between conferences and make people more aware of regional developments and disparities.

A constitutional amendment that at least one of the NUS executive members at large be bilingual was defeated for the second time at the NUS conference.

The amendment, originating from a workshop on bilingualism was presented for the first time during the May conference in Charlottetown where it was also defeated when the necessary two-thirds majority vote was not obtained.

Mauril Belanger from the continued on page 2

Fitch: Stick with ANEQ

by Ellen McKeough

Monique Fitch, VP External, attended the National Union of Students Conference in Calgary last weekend and was disappointed both with the actual structure of the conference and the way delegates approached the questions of unemployment and NUS's relationship with l'Association Nationale des Etudiants du Québec (ANEQ). Fitch attended the conference as an observer because McGill is not a member of NUS.

Fitch found that the workshops, which were responsible for drafting motions, were "not the most efficient way of functioning." Fitch commented in particular on the unemployment workshop, which lasted four

hours, and apparently digressed into accounts by delegates of how unemployment was affecting them personally. A cohesive campaign to educate students about unemployment did not emerge. "I don't think we can do much about unemployment right now, anyway", Fitch remarked in an interview with the Daily.

The conference passed several motions creating a student aid programme that would serve the needs of students. Fitch, however, feels there is "reticence on the part of government" to discuss such a programme because NUS does not represent all Canadian students. No Quebec universities are members of NUS.

Fitch found the discussions pertaining to the relationship of NUS with ANEQ "most interesting." Daniel Pacquet, ANEQ executive member, was at the conference and stated that ANEQ should be the sole representative of Quebec students, and asked that NUS support Quebec's right to self-determination. Fitch said that Pacquet was "pissed off" when the conference broke up without taking a definitive stand on the issue. She felt that "many people were not happy" with the move, as certain individuals "wanted to do something about Canada." Fitch herself feels that "as national representatives, we shouldn't worry about continued on page 2

NUS...

continued from page 1

University of Ottawa supported the amendment because "Half the student population at the U of Ottawa is French and if we do decide to join NUS there is no one on the executive who could represent their rights".

The NUS executive consists of provincial reps and two members at large who are elected by all NUS delegates at yearly conferences. "By tradition the executive does not have the staff to represent the French students" Belanger added, and to have a bilingual member "would solve the problems".

According to Ben Lachance from Carleton University, "NUS, as a national organization, needs to be available to communicate with all students but until there is bilingual representation on the executive that right can never be assured".

"Unfortunately", Lachance said, "a lot of delegates are misinformed about the motion. They thought the purpose of the amendment was to get a token French Canadian on the exec".

Belanger felt the amendment was defeated because "They don't want to restrict any one position on the exec. They are balancing off rights and effectiveness and they would rather have effectiveness". Don Soucy, the NUS exec member for Nova Scotia noted "There is already a policy in the NUS constitution that says delegates from member institutions should be bilingual if possible."

"The position of members at large is a political position and the criteria for the job should be not defined as being unilingual or bilingual" he added.

Other issues discussed included education cutbacks and the NUS merger with AOSC, a student travel service. The recognition of the Quebec student union also grabbed delegate attention for part of the conference.

On the unemployment issue delegates mapped out a campaign that is to culminate in general meetings and educational work in late February. A meeting with the Prime Minister is planned to voice student concern about the economy and

students' place in it. The work is to be organized locally, with regional and national coordination.

Student aid is to receive research attention and a petition will be presented to the Canada student loans plenary group asking for changes in the program. The plenary group is the body being reviewed at present. This body however, does not affect the Quebec student aid program.

NUS approved a merger with the Association of Student Councils in its first move to add concrete services to the NUS portfolio. AOSC, which operates a student travel service, has more than doubled the NUS membership. The AOSC general meeting is expected to agree to the plan developed at the NUS conference.

Despite the myriad of motions passed at the conference, delegates and staff of the National Union left the conference largely dissatisfied with the results of the weekend meeting.

Fitch...

continued from page 1

political issues as long as they don't concern us."

At present, McGill is not a member of ANEQ or NUS, but Fitch personally favours membership in ANEQ, because a "provincial organization can be made aware" of the problems of students. She also feels that NUS should be re-organized into a smaller organization relying more on the provincial input. In order to join ANEQ, McGill would have to pay a fee of a dollar for each student (approximately \$17,000). According to an ANEQ official, however, the per-student figure can be negotiated as low as 25c. Fitch is attending an ANEQ conference this weekend, but will not try to negotiate a lower per-student figure because she hasn't yet discussed the matter with Council. Even if McGill's entrance fee could be lowered to 25c per student, Fitch claims that "right now we can't find \$4400. We are trying our best to keep finances under control."

Fitch found the NUS conference to be "an enriching experience", and enjoyed finding out the "political situations" that other students face.

Daily Classified

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — \$3.00, maximum 20 words, 15 cents per extra word; all other — \$6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organizations).

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PERSONAL

Problem? Feel you need to rap with a rabbi? Call Israel Housman: 341-3580.

To the person who lifted my leather jacket at Gertrude's on Thursday: Please leave my glasses somewhere like Gertrude's or the Student Union Office.

Sue M.: Care to enlarge your depth-of-field? Why not focus on an engineer? Brian 843-5746.

Eastlased! Elustame jalle McGill Eastl Klubi. Hellstada Oscarille, 288-3317, parast kl. 18:00.

Gay women. If you feel the need to talk to a Gay Female social worker or if you are interested in volunteering your services to the Project, feel free to call Joanne Stitt at the Gay Social Services Project. 934-0721. Ext. 73.

To Johnny from England (Chem. Dept.). How was Benidorm Spain? Let us know. Delila and Sandy. 688-8837, 688-3379.

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LOST

Glasses. Brown, last seen in a brown case with optometrist's name identified. Dr. Spector. Call Herbie at 737-2304 or 488-3684.

R.I.P. one typesetting machine, one typewriter and one rosebush, all casualties of stifling heat in the work areas in Union basement. And still StudSoc won't get off their assets. This building sucks.

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Date: Thurs. Oct. 27th

Time: 5:00 pm

Place:

McGill Hill
3460 Stanley

STUDENT STRUGGLE FOR SOVIET JEWRY

CLIP AND SAVE



"Praxis makes perfect"

The Daily *Dialectics* invite you to attend their first game of the season on Saturday at 3 o'clock. The challengers shall be the Film Society *Filicks*.

*Lower Campus**R.S.V.P.*

Comment

Democratic asbestos

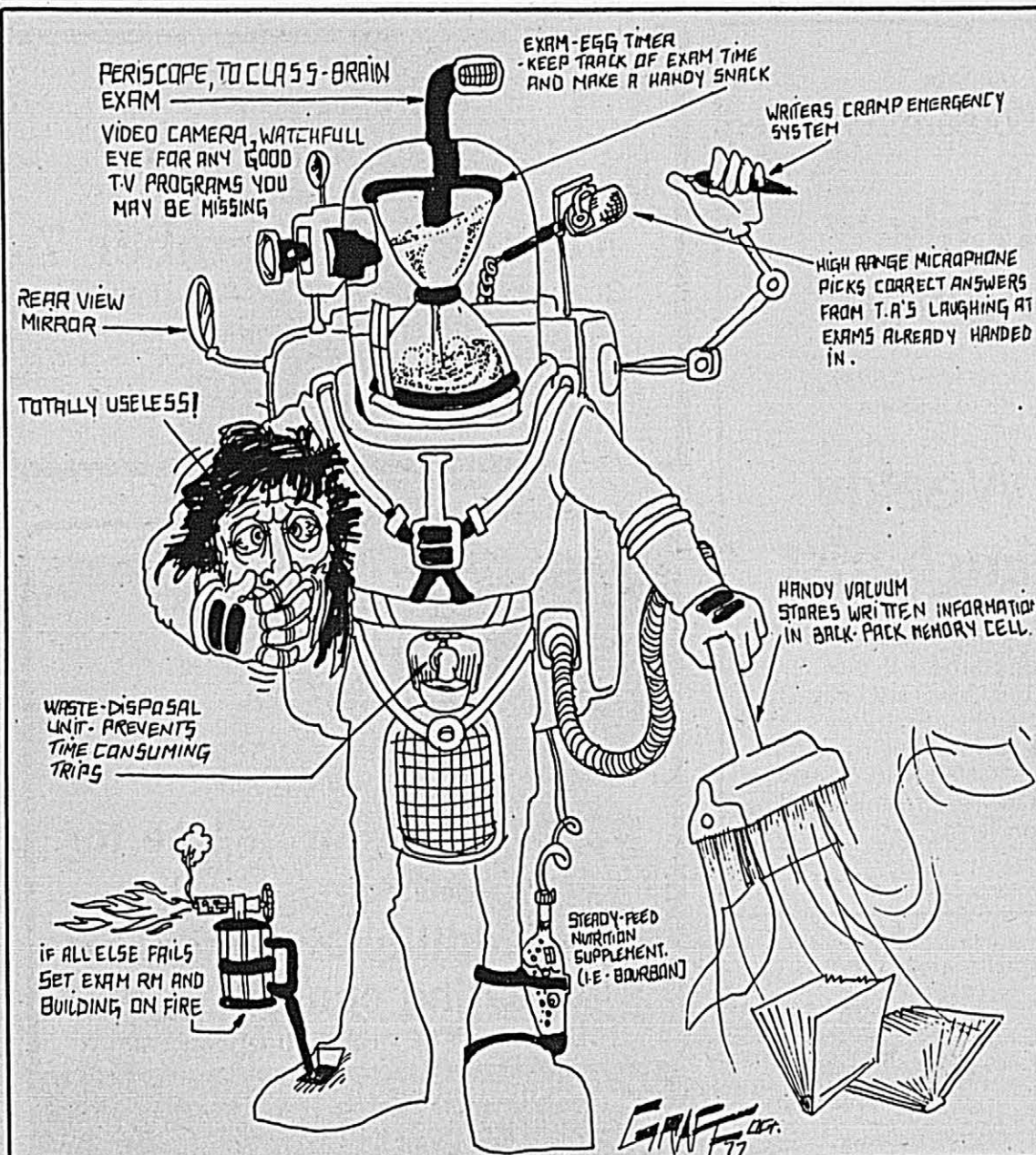
Quebec's move towards nationalization of its asbestos industries will have many effects, most of them negative. The situation can best be looked at in terms of long and short-term consequences.

The immediate effects are clear; with the absence of competition and still under the influence of its business-oriented bosses, the corporation will do very well and will probably operate at increased profits. However, the people who had to sell out to the government in order to make way for the single company will probably lose money. They are forced to settle within two years, regardless of their feelings about the terms offered. As time goes on the new national corporation will come under the influence of its political bosses, instead of the businessmen. The trouble with politicians is that they represent an unstable body; their jobs are subject to the whim of the voter rather than the quality of their work. Therefore the politicians will make policy to please the public instead of gearing themselves to developing a more efficient and profitable corporation. This will lead to a gradual loss of income until the now-profitable corporation will be supported by taxpayers through government subsidies.

Socialized governments take away the public's right to support the corporation which is able to sell its product with the greatest efficiency, and thus the lower price. It enables a corporation to exist without the stimulus of competition, creating inefficiency and inferior output. It supports an undemocratic ideal, in that other people who think they can do the job better are not allowed to have a chance.

Winston Churchill once said that democracy is a lousy form of government, but it's the best one we've got. Certainly it supports the ideal of the better person winning. Unfortunately, it can lead to bad things like monopolization and cutthroat business practices. This is not the case in this instance, however. Quebec should leave asbestos to the asbestos companies.

David Glass



Letters

Shot at "Pot"— pause that relieves

To the Daily:

I am writing to voice a complaint about the increasingly bad material covered in the Plumber's Pot. When the Daily reported the gravity of the situation, many people were relieved that someone was taking notice of how the "Pot" degraded women and made a bad name for McGill.

McGill is dedicated to educating both sexes on an equal basis. There is no reason for this degrading female literature on campus in view of McGill's ideal of equal dedication to all

racess, creeds, religions and sexes. Equally, the way the infamous Engineers responded to the Daily's article on getting drunk and running around with placards reading "Screw the women's movement" wasn't too intelligent. Is that the only way they can respond? The Engineers show how much self-esteem they have with that degrading action. That gives McGill a bad name to the Montreal community. Also, the Pot's remarks about Royal Victoria College are objectionable and a further degradation of women. RVC was originally founded to educate women and further advance them on the road to equality with men. To try and suggest the residents of RVC are anything other than people and are easily access-

ible sexually is an insult to the residents. It is debasing them and the great tradition of Royal Victoria College.

Louise Potvin

Bernstein off-base

To the Daily:

Samuel Bernstein's argument, in his letter to the McGill Daily on Thursday, October 20, that Québec independence would divide Canadian workers and benefit Québec capitalists is a very weak argument, and reflects a lack of knowledge of the Canadian industrial relations setting and of the PQ government's labour legislation.

Labour legislation has come under provincial jurisdiction ever since the Snyder case in 1925, except for workers employed by federal government and others engaged in some interprovincial trade. Therefore each provincial industrial relations setting is to a great degree apart and distinct from the others, and most workers are regulated by provincial legislation. It is difficult to believe that Québec independence would affect or divide Québécois and Canadian workers in their present pattern of relationships given that they are already functioning in different legislative frameworks.

Upon examination of the PQ government's labour legislation, it is easy to dismiss Mr. Bernstein's statement to the effect that the Parti Québécois represents Québec capitalists.

On July 1 of this year, the minimum wage was increased to \$3.15 an hour, and will be indexed to the cost of living every six months. This new policy affects 175,000 workers in Québec. Eleven new regional offices of the Commission des accidents du travail have been opened under the PQ government. Finally, Bill 45 — providing an anti-sabotage clause and for compulsory Rand formula — is one of the most advanced pieces of labour legislation to be found in Canada. In view of these developments Québec independence is not likely to impede workers' welfare.

Gilles Lavole
Industrial Relations U3

To the Daily:

We take great exception to your letter in Thursday's McGill Daily. Your contention that the "separation project" of the Parti Québécois is "founded on the premise that all Quebecers should unite against the anglophones" is incorrect and disregards certain basic facts:

1) The constitutional position of the Parti Québécois is not and has never purported to be "separatist." The word "separatism" implies a complete breaking of ties between Quebec and the other Canadian provinces. This sort of isolationism is recognized by the Parti Québécois as being undesirable, if not impossible, in today's world of increasing economic interdependence.

The "sovereignty-association" arrangement as proposed by the PQ would provide political independence for Quebec while keeping close economic ties with the rest of Canada. This trade relationship could be expressed by a formal economic association such as a common market. In essence, the sovereignty-association option is very similar to the "third option" proposal that has become the topic of much discussion lately. Your insistence upon labelling the PQ project as "separatist" demonstrates a refusal on your part to consider any possibility of variety in the constitutional alternatives facing Quebec that differ in any way from the status quo. It also demonstrates your desire to look at the independence option from the most negative perspective.

2) The Parti Québécois was not "founded on the premise that all Quebecers should unite against the anglophones" as you suggest. This statement is in itself a contradiction, for it ignores the fact that many Quebecers are anglophones, and people don't usually unite against themselves. Perhaps, however, you do not believe that anglophones living in Quebec are Quebecers. You may not consider yourself a Quebecer, but many other English-speaking people, including ourselves, do consider themselves Quebecers.

Even if we overlook this inherent contradiction, we ob-

continued on page 15

McGill Daily

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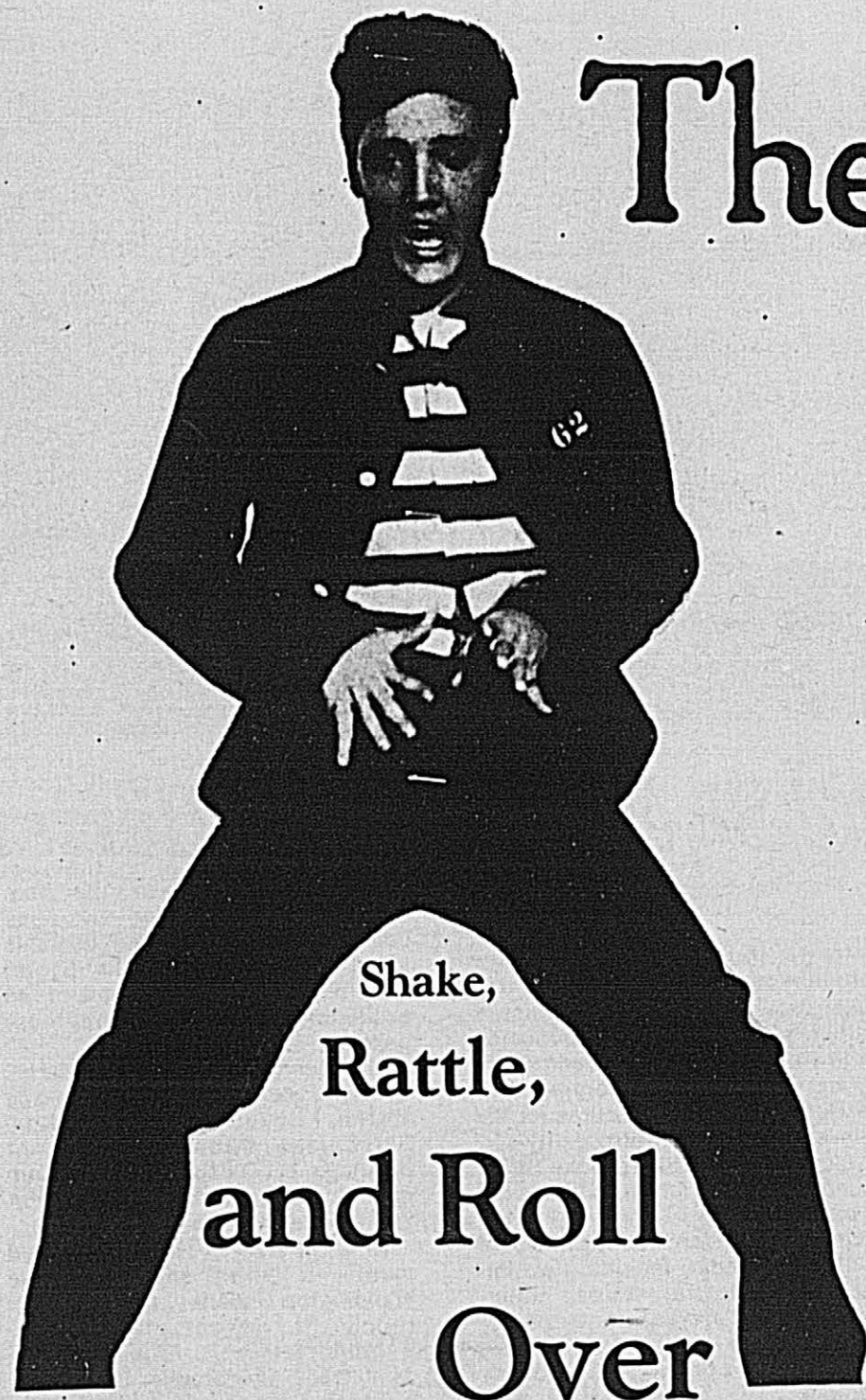
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The Elvis Presley Scrapbook, by James Robert Parish
Design by Karin Batten and Elliot Krelloff
Ballantine Books, Sixth Printing 1977

by Chris Pomlecko

Elvis Presley's status in the history of rock and roll is debatable. One may argue, as author Parish does, that "the young man who made his first record on that Saturday afternoon in Memphis would soon be one of the most influential national figures in changing the attitudes of America's youth." Or one could say that Presley only precipitated the popularization of black music — rhythm and blues — to a white audience. Either way, the fact remains that Presley is a certified American legend.

Born in 1935, Elvis Aaron Presley spent an uneventful childhood in Memphis, Tennessee — so uneventful, in fact, that none of his high-school classmates remember him. In 1953 he went to a store to make a record for his mother's birthday. Recognizing potential talent, a woman taped his singing and played the tape to her boss, Sam Phillips, president of the Sun Record company. Phillips liked what he heard and gave Presley a contract.

The rest is legend: the immediate success, the frenzied fans, the collaboration between Elvis and Colonel Tom Parker, and, at the end of the decade, the stint in the army and the new, sanitized Elvis who came back in 1960 and turned his back

on rock and roll.

Concentrating on easy-listening and gospel tunes, Presley never again attained the hysteric adulation he received in the mid-fifties. He was inched off the charts by new groups like the Beatles and the Rolling Stones, who were nevertheless quick to recognize his influence on their early music and performance.

Through the sixties Elvis made a series of films, which although generally insipid and eventually lifeless, still attracted his fans in large numbers. In the latter part of the decade he played Las Vegas, mecca of kitsch, and even began parodying himself.

Since his death, Elvis has become again a profitable commodity. One of the rush-to-press books is *The Elvis Presley Scrapbook*. The book, first published in 1975, is currently enjoying much more popularity than at its initial release.

A photographic memory book, the prose is very scant and deals only with the basic essentials of Presley's life. But the photos are excellently selected and well-placed to give a visual biography of the performer, more effective perhaps than any verbal one could be. As is oft quoted: One picture is worth a thousand words.

First we see Elvis as a rather

continued on page nine...

Dead R & G Still Lively

MONTREAL [CUP] — Hesitatingly one makes one's way to the theatre, despairing of the ponderous, wordy nature so often the hallmark of absurdist theatre.

Such despair is ill-founded. The Painted Bird Theatre Company's production of "Rosencrantz and Guildenstern are Dead", at the Centaur One, maintains its audience's enthusiasm throughout a three-act journey with its bewildered main characters, Rosencrantz and Guildenstern. These two are better known as attendant courtiers, lurking about the periphery of events in Shakespeare's "Hamlet". Considered to be the most marginal of characters in English literature, they are often excluded from many productions, as they were from Lawrence Olivier's film version of "Hamlet" — without much regret on anyone's part.

Playwright Tom Stoppard, to quote a line from his play, has "looked at every exit being an entrance to somewhere else", and has finally given a voice to these two. Stoppard



has extracted them from their original positions in "Hamlet" and has put them stage centre. We view, through their perspectives, the events that surround them. Certainly an interesting proposition, possibly allowing us yet another view of the best-known of Shakespeare's plays. Yet very quickly into the play we realize that Rosencrantz and Guildenstern know less of the turn of events than we do. As minor characters, no one has bothered to give them anything but the sketchiest of information and we share their discomfort as they question their collective fates.

We discover that Rosencrantz and Guildenstern inhabit a world of uncertainty and confusion, in which only the occasional intrusion of the

continued on page six...



photo by Caleb Stone

Tasty French Dressing

by Ron Doyle

For those blasé types who have grown tired of sleepy, unlit coffee-houses and who want a change of pace from the dizzying disco scene, a new form of entertainment has emerged: It's called the nightclub.

For many, nightclubs evoke hazy images from those 1940s musicals — stuffy dowagers and tuxedo-clad tycoons chatting idly over the racket of legions of tap dancing chorus girls. Today, chorus girls have gone the way of Packards and zeppelins and dowagers and tycoons are recalled only as characters from F. Scott Fitzgerald novels, but nightclubs are still thriving. However, like the movies, nightclubs have adapted to the times. Montreal's newest nightclub, *La Nuit en Rose*, is one of this new breed. Instead of tap dancers, *La Nuit en Rose*'s nightly attraction is a group of female impersonators called French Dressing.

No mere drag show, French Dressing is a classy, professional assemblage of entertainers. They perform renditions of Barbra Streisand, Liza Minnelli, Julie Andrews, Marilyn Monroe and Carol Channing among others. The highlight of the show is Claude Sacha's hilarious portrayal of Bette Midler. Introduced as "the world's tackiest woman", Bette proceeds to rip into the audience with gusto. In response to one woman's remark, Bette snaps, "Honey, if you're bored, pick up your teats and get out."

The club itself is a plush palace of chromy elegance. Robert Guy, a young Californian, and his two local partners sunk more than \$250,000 into the Old Stork Club on Guy Street. Huge crystal chandeliers, thick carpeting, velvet chairs, mirrored walls and richly moulded ceilings make *La Nuit en Rose* unique in the city.

If you go, reservations are recommended, 933-7377. Admission is \$5.00, \$7.50 on Fridays and Saturdays.

Bonjour là BONJOUR

by Joan Yanofsky

Eight chalk-white faces staring into space is the haunting and predominant image of Michel Tremblay's *Bonjour Là, Bonjour*, which had its English-language debut within Québec this past weekend at the Saidye Bronfman Centre.

The eight grim faces reflecting equally grim lives belong to 25-year-old Serge, around whom the play revolves; his four elder sisters; his deaf father and his two aunts. These eight are seated around a dinner table, and Serge, who has just returned from a three-month stay in Europe, seems eager to relate some of his experiences.

But the members of the family are too deeply entrenched in their own

sisters. These five settings have been combined into one, amalgamating all the events of the particular night that Serge returns home. There is never any confusion, however, about what is going on where.

Hubert Gagnon gives a very powerful performance as the troubled Serge, handling well the many aspects of his character and his different relationships with the various members of his family. Michele Magny is a tender, very human Nicole, apprehensive at first about her relationship with Serge, but later resolving the conflicts within herself. Josée Labossière's Monique is pathetic and managed to convince me that the problems she faced were insurmountable.

Jean-Louis Roux as the deaf father may have the least number of lines to speak, but his facial expressions revealed a dignity that is very affecting. When he speaks he is authoritative, but his manner is always tempered with kindness. The other roles are played with distinction by Carmen Tremblay, Denise Morelle, Beatrice Picard and Louise Cuerrier.

The sombre lighting designed by Claude André Roy added immeasurably to the mood of the play, as did the dark set created by François Laplante.

I'd recommend this production to anyone, particularly to those whose knowledge of French is weak. Here is an excellent opportunity to experience—in English—the work of a highly imaginative and vital Quebec playwright. The play runs until November 20th, and there are student prices.

...Rosencrantz continued from page five

main figures in "Hamlet" offers any glimmer of what, in fact, they are required to do, and where their destinies will lead them to. The world exists somewhat vaguely beyond the focus of their vision and their energies are directed towards survival, from moment to moment, and to this end they resort to the comfort offered by flipping coins, playing word games and reaching out to each other for momentary contact. They use scientific logic as a means of defining some purpose or pattern in their lives, all, however, in vain.

The coins persistently and disturbingly fall on "heads" in defiance of the elemental laws of probability. Their word games and their comfortably consistent nature force them to confront themselves, and fail to comfort. The only alternative left open to them is the compassion with which they respond to each other and the humour they use to allay the encroaching panic they feel.

Along these elements lies the strength of Painted Bird's production. Brilliant ensemble work, and director Michael Springate's moving pace make the most of the play's inherent humour. Pierre Tetrault, as Rosencrantz and John Lefebvre as Guildenstern, work beautifully together and engage the audience's sympathies from the start. Lefebvre, despite his occasional lapses into disquieting gesture, manages with Tetrault to maintain an underlying tension with energetic movement, always cut short in confusion, at the



The Sherbrooke Galleries

by Francine Zuckerman

For the struggling young art lover with the taste of a connoisseur and the budget of a university student, a visit to the many art galleries located on Sherbrooke Street between Stanley and Guy is highly recommended. If variety and quality are cures for the "I-love-it-all-but-can't-afford-any-of-it" blues, then the Sherbrooke Street galleries are definitely high on the list of places to go.

One can see a large scope of works in different media, including exhibitions of sculpture, prints, watercolors, oils, acrylics and photographs. Some galleries specialize while others are open to artists of any medium.

Changing frequently, the exhibitions allow the viewer not only to follow the progression of a particular artist and buyer, enabling patrons to purchase works of their choice.

At times, a gallery takes on a museum quality and brings in an exhibition solely for the purpose of viewing, as did the Dominion Gallery last year when they borrowed a collection of Impressionistic paintings. However, galleries are usually considered the middleman between artist and buyer enabling patrons to purchase works of their choice.

precipice of action.

Charles Cobb, as "the player", the leader of a wandering troupe of actors approaches the leering snakelike quality of the caterpillar in Alice in Wonderland. Cid Darrow, Ernest Butlet, Robert O'Callaghan and Anne Hodgson, who plays an impish child actress, combined movement and music to create a sensible balance between Rosencrantz and Guildenstern and the properly Elizabethan, traditionally main characters of Hamlet who make their occasional appearances. Curzon Dobell offers an intense if condensed version of Hamlet, complete with character vacillation and fits of scheming madness.

The characters were extremely well choreographed and made complete use of the intentionally unobtrusive,

Atmosphere and decor differ from one gallery to another, yet their common feature of location qualifies them as the Sherbrooke Street Galleries. Following are some of the exhibitions now being shown at these galleries.

The recent paintings of Frederick B. Taylor are being exhibited at The Walter Klunkoff Gallery, at 1200 Sherbrooke St. W. The recent paintings by Gilles E. Gingras are now at the Colbert Gallery, 1396A Sherbrooke St.

Andre Derain's work in mixed media is being shown at The Waddington Galleries, at 1456 Sherbrooke St. Recent paintings by Richard Notkin at Gallery Notkin 1640, 1650 Sherbrooke Street, are now being exhibited.

One will be able to view paintings of the sixties at Gallery Mira Godard on 1460 Sherbrooke St. until November 2nd. This is a study of works of a particular time and how artists of both the USA and Canada have progressed since then.

Artists including, Borduas, Dallaire, Lemieux, Pellian, and Riopelle are among the well known Quebecers at The Dominion Gallery, 1438 Sherbrooke St. W.

Take the time to visit the Sherbrooke Street Galleries, all west of campus.

drab wooden set. The attack of the pirates was theatrical pandemonium at its height — a mélange of light, sound and slow motion movement. Musicians Robert O'Callaghan and Don Pilarz provided a functional musical background that fit perfectly into the scheme of events and much enhanced the play's Elizabethan flavour.

What is potentially a very difficult play has been performed quite successfully. Director Springate, aware of the value Stoppard places on language, has produced a play that delivers its metaphysical message with plenty of humour. Those with an ear for swift dialogue and wishing to see a tight, well-directed production with very few noticeable flaws, may do so until October 30 at Centaur 1.



problems to pay much attention. The two aunts constantly squabble with one another. Serge's three eldest sisters, Lucienne, Denise and Monique—the victims of unhappy marriages—attempt to somehow suppress their sorrows. Lucienne has taken a lover 15 years her junior. Denise rambles on about the pleasures of eating sugar pies, and Monique's main concern is whether or not to take her pills. The deaf father is involved only minimally in the so-called conversation which takes place.

It is only later on in the play that some genuine human feeling begins to show through. Serge and his fourth sister Nicole are obviously very fond of each other. When we learn that the two have been carrying on an incestuous relationship for some time, we are initially uncomfortable but finally accept it. Their tender embraces and expressions of love are indeed preferable to the cold grimness that exists between the other members of the family.

Nicole and Serge are afraid to tell their father about their relationship. But at the end of the play, when Serge asks his father to come live with him and Nicole, the father gratefully accepts, and admits knowing the state of affairs between his daughter and son. The play does not end as grimly as it began, for Serge has been able to break the communication gap that previously existed between him and his father.

The production is on all accounts superb. Director André Brassard has chosen to seat his cast around the same dinner table throughout, even though the play really takes place in five different locations. Serge first visits the home of his father and aunts and then those of each of his four

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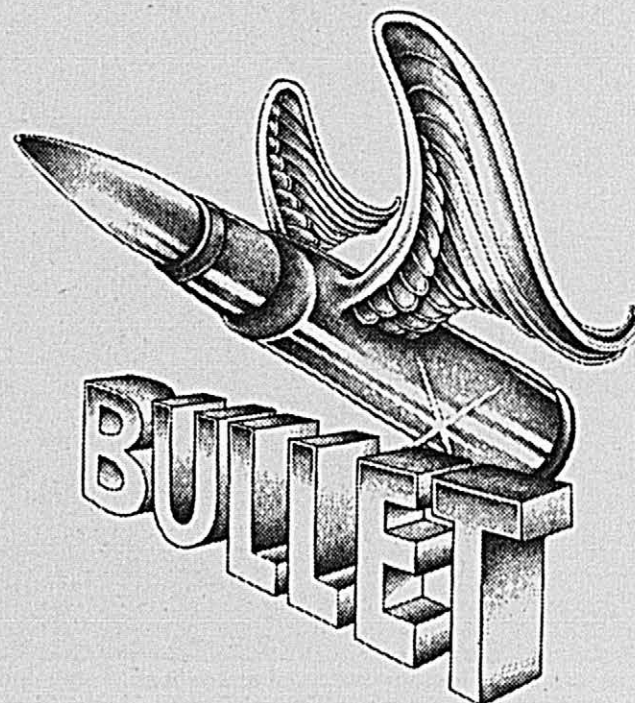
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Brand X: (left to right, bottom row): John Goodsall, Percy Jones, Robin Lumley, and Morris Pert. Above: Kenwood Dennard.

Café Campus Switches to Brand X

by Russell Thornton

Monday night **Café Campus** presented **BRAND X** as part of its weekly promotion of concerts leaning towards jazz and blues. For jazz-rock followers, it was a chance to see the first Montreal appearance of a band which includes five of England's most talented and sought-after musicians.

It is possible at **Café Campus** to exchange a feeling of intimacy with the band. Yet the club is large enough, and holds enough people so that you don't miss the excitement and energy of a rock concert. The U of M "hang-out" exudes an atmosphere which is often intense — sometimes electric.

Robin Lumley, who plays the keyboards for **BRAND X**, said Monday night: "We like the crowd and their enthusiasm, but we don't like the sound here..." Lumley also remarked that this concert tour, the band's second in North America, would probably be the last time they would be able to play places as small as **Café Campus**.

Michel Sabourin, concert organizer and manager of **Café Campus**, talked with the **Weekly** before he went on-stage to introduce **BRAND X**. **Café Campus** came into existence eleven years ago as an initiative of the Students' Association of the U of M, Sabourin said. It was later organized as a co-operative, separate from the U of M, and funded and operated by fifty volunteers. Concerts began in the late sixties, when **Café Campus** tried to promote underground Québecois groups who had not achieved any commercial success. The concerts stopped in 1970. In 1972, they were revived, and have been going strong ever since.

A large bolsterous crowd was attracted to the **BRAND X** concert. The group began with somewhat listless execution of a few songs, among them "Smacks of Euphoric Hysteria", "Nightmare Patrol" and "Song

of Sorrow", but ignited when John Goodsall let his guitar scream near the end of the first set. The band went on to give a fairly impressive performance of their music — rock influenced by the chord structures and improvisational elements in jazz.

Kenwood Dennard, the drummer, performs explosive drum solos; and combines with percussionist Morris Pert for background duets of lightning precision. Percy Jones, the bassist, drives **BRAND X** in tight triunity with Pert and Dennard. The superb keyboard-manship of Robin Lumley adds texture to the music. It also lends, together with Goodsall's guitar work, the melodic strains to those compositions by the band which rely on rhythmic successions of tone.

BRAND X doesn't use vocals, and the group is unusual because all the musicians play regularly with other bands. They have been getting together, since the group was founded in 1975 by Phil Collins of **Genesis**, out of a common love for jazz-rock. It's "for fun", says Lumley, for "A holiday from studio work" and duties with their regular bands. They concentrate on "improvisation" and "originality".

Lumley, formerly with David Bowie, now plays with **CURVED AIR**. Jones, who was with **SOFT MACHINE**, now plays with Peter Gabriel and Eno. Dennard has played recently with George Benson and Charles Mingus, while Pert has figured prominently in the recording sessions of Brian Ferry, Paul McCartney and Rick Wakeman. Goodsall is the guitarist for **ATOMIC ROOSTER**.

BRAND X leaves Montreal on a two-month tour which will end up out west. **Café Campus** continues to feature concerts Monday nights, and offers good recorded sound on weekends, which appeals to the dance crowd.

Pro Musica : Vile de Gamba

by Catherine Mann

Glancing at a concert program, a sense of foreboding comes to me whenever I read a conductor's or soloist's biography full of superlatives, endless quotes and many exclamation points. After reading the notes on director Piero Gamba in last week's symphony program, I had some misgivings about what I was to hear that night.

The opening piece, a dramatic overture by Canadian Harry Freedman was unfamiliar enough that any damage the conductor might have done to it would go undetected. Sibelius' violin concerto, played by the young Israeli Schlomo Mintz was controlled admirably by the soloist, and Mr. Gamba had the sense not to interfere with the violinist's work.

Such good judgement was to be found nowhere in his interpretation of the main work of the evening, Tchaikovsky's *Symphony No. 4*. Mr. Gamba apparently doesn't believe that orchestral musicians have enough training or intelligence to play music they know well, without burdensome and unnecessary supervision on the part of the conductor. The many solo woodwind passages sounded cramped and uncomfortable due to Gamba's imposition of his own ideas on these accomplished musicians.

The lethargic mood created during the unbalanced and out-of-tune opening fanfare lacked the tension and momentum needed to make the following section's accelerando logical. As a result, this movement came across as jerky and disjointed.

The second movement started with an out of tune oboe solo and ended with a premature cut-off by the bassoonist which left both the string section and the conductor stranded. The last movement was taken so quickly that it would have been more suitable as background music for a Bugs Bunny chase scene rather than as an excitingly grand finale appropriate to the rest of the piece.

A very different and much happier result came from Victor Yampolski's conducting last Sunday at the **Montreal Symphony's** first Esso concert. This Sunday afternoon series is designed to be lighter, in musical content as well as on one's budget, as any seat in the house is four dollars.

Yampolski, now the Atlantic Symphony's principal conductor, communicated his considerable enthusiasm to the players, who in return, gave the audience exciting and sincere performances of the works. Especially notable was the soulful rendition of Tchaikovsky's "Serenade for Strings" and Enesco's "Romanian Rhapsody No. 1", a brilliant show-piece, through which Yampolski and the orchestra romped joyfully. His sheer energy, love for the music and empathy with the musicians was apparent during the concert. Later that afternoon, the Tudor Singers performed a somewhat different concert at Theatre Maisonneuve in a programme which covered musical styles ranging from 1510 to 1972. Under the direction of Wayne Riddell, the members of the group have been fashioned into tight professions, easily capable of handling the wide-ranging repertoire. Hopefully the group will perform frequently here, as its beautiful and well-blended sound is a delight to hear.

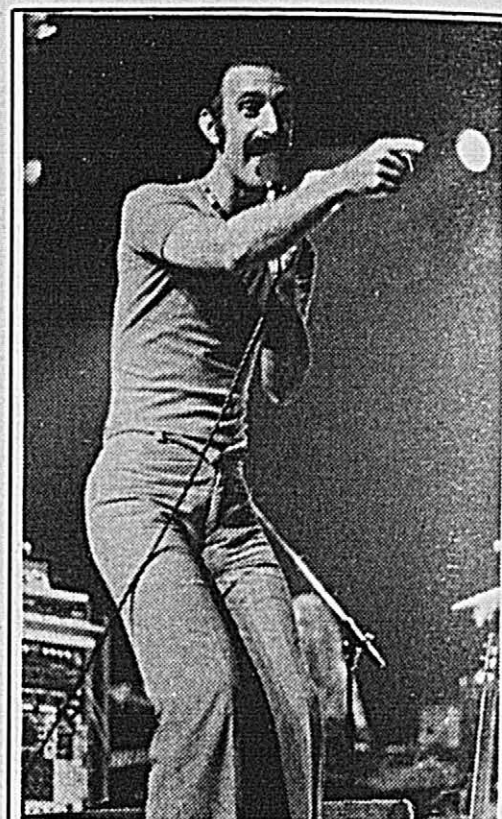


photo by Martin Zweig

Dirty Love at Forum

by Howard Soroka

At a sold-out performance at the Forum Saturday night, Frank Zappa again proved that he is the only progressive creative force in not only rock, but all forms of contemporary music. Zappa's ear is tuned closely to modern life, the growing mechanization and subversion of moral and artistic integrity. Beginning with his early work with the **Mothers of Invention**, he has always been at least five years ahead of his time in musical and lyrical content. His present repertoire easily maintains this standard.

His new band consists of himself, second guitar, bass, percussion, two



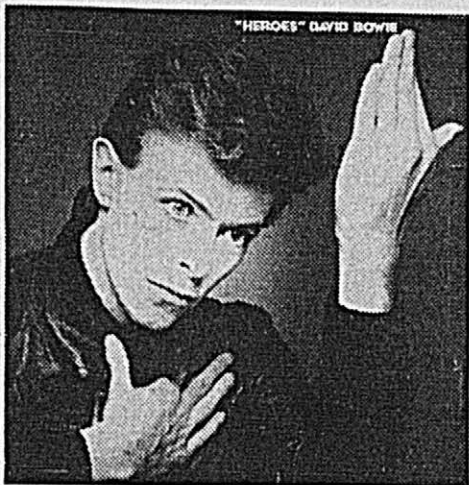
keyboard players, and drums; a smaller unit than he usually employs. The material runs from his most unaccessible tunes (e.g. "A Pound for a Brown on the Bus"), to his most accessible (e.g. "Dinah-Moe Humm"). All are played with power and honest energy. The sound of the band is clean and precise, due mostly to percussionist Ed Mann, who does a fine job of filling the empty shoes left behind by virtuoso Ruth Underwood, and to Terry Bozzio, the favourite drummer of psychopaths the world over.

In a world full of pampered, wasted pop stars delivering laughable instrumental performances, Terry plays every beat as if the fate of mankind depended on it. There is no other person who can match his combination of skill, drive, and intuition. Zappa is full of the unique output for which he is famous, from his mouth, his guitar, and his (occasionally poison) pen. One titillating highlight of the show was a long and detailed plan of violence aimed at the executives of Warner Brothers Records (who he did bother to mention by name) which was incorporated into one of his newer and more popular compositions: "Tittles and Beer".

Also heard were tunes such as "Assholes", "The Torture Never Stops", "Peaches en Regalia", "Envelopes", "Camarillo Brillo", and numerous others, all of which were loved by the enthusiastic crowd. The presentations of all of these were fresh, and devoid of overly long meaningless solos.

This was just one stop on a huge tour that Zappa is undertaking encompassing about 100 cities and several continents. This is probably the most ambitious undertaking of any band in the rock field, but Zappa is known for ambition. The quality of the music is so high, that it seems impossible to grow stale, even at the end of this extravaganza. Only a musician and composer the stature of Frank Zappa could hope to succeed in an artistic, as well as commercially feasible way, on a scale so large as this.

In Your Ear



Tarnished Heroes

by Chris Pomlecko

"Heroes", David Bowie (RCA)

The striking cover of this album reveals a lot about the music inside. Here is Bowie, dressed in very Germanic black leather, staring blankly into space, like a robot — a synthetic man.

The music of heroes is also coldly metallic. But then, Bowie has never been noted for his warmth. Even in the days of his rock and roll persona Ziggy Stardust, Bowie played the 21st century humanoid.

Like his previous album, *Low*, *Heroes* can be divided into two sections: the songs and the instrumental. On *Heroes*, several of the songs — driven by the insistent percussion work of Dennis Davis and guitars of Carlos Alomar and Robert Fripp — approach the more approachable Bowie of *Diamond Dogs*, probably his last rock and roll album. You can even dance to them.

But the icy finger of Eno synthesizer remains, adding a heavy texture to the songs. On his own albums, Eno often created a light ethereal sound with his various synthesizer tricks. On *Heroes* the instrument serves as a rather heavy filling between the rhythm and melody. But the tunes are driving, almost hypnotic, and, after one is accustomed to the reptilian feel of the album, often likeable.

Bowie's lyrics are more cynical than on any previous album. On the title song, "Heroes" he sings: "And you you can be mean And I'll drink all the time 'Cause we're lovers." And in "Sons of the Silent Age" he comments on a generation who "stand on platforms — blank looks and no books."

But the last song of the first side displays a funny imitation of John Lennon's desperate shrieking vocals, singing "I'm under the Japanese influence."

On side two are four instrumental pieces, the most prominent of which is "V-2 Schneider." This song, using insistent rhythm and inventive synthesizer lines reminds one of "Autobahn", Kraftwerk's transportation hit of a few years ago. The other three songs are rather dull, ending with a bullmoose saxophone solo from Bowie.

Fortunately, the album ends with the rock and rollish "The Secret of Arabia", featuring a strong syncopated beat and the human activity, clapping along.

Bowie at this point seems to be feeding his audience rock tunes laced with synthetic mix to get them to listen to his "more ambitious" compositions. Personally I wish he could fuse his German machine music with his old rock, and produce a completely satisfying album.

Phoebe's Done Better

by Frank Funaro

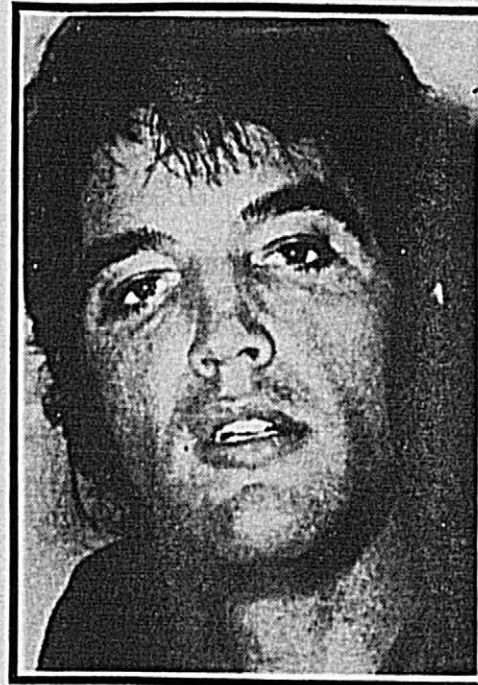
Phoebe snow, as one of the most original and talented singer-songwriters to emerge in the 1970s, is finding that any new album she does will be both eagerly anticipated and given sensitive and critical listening. Her talent surely warrants such attention, but the expectations that are placed upon her become increasingly difficult to fulfill. In the case of *Never Letting Go*, Ms. Snow's latest album, we're basically satisfied with the product, but realize she has done better. After all, it is too much to expect that the latest achievements of any artist surpass all previous ones, this is so especially in the case of Phoebe Snow. As long as certain standards of quality are adhered to, one may feel that the trust between the artist and his or her audience has not been broken.

With *Never Letting Go* Phoebe Snow has maintained a high standard of quality. The music on this album is lighter and more obviously tuneful than on her previous albums. Of the five original songs she performs, "We're Children", a pleasant, light though somewhat melancholic number that features Kenny Loggins



singing in tandem with Snow, is a favourite. Her rock composition "Electra" is also stunning. It successfully combines the driving rhythm and electric sounds of rock with themes and lyrics that are uniquely Phoebe Snow.

She also sings Paul Simon's "Something So Right" and Stephen Bishop's "Never Letting Go" with typical verve and polish. In all the songs performed here, Snow demonstrates that her reputation as a consummate vocal stylist is still well deserved. Yet *Never Letting Go* lacks the depth and inspiration that are evident in her previous works, most notably *Second Childhood*.



...Elvis

continued from page five

amphibian-looking child, then the Elvis of the fifties, complete with snarl, gyration, and screaming fans. Both the press and the backstage photos in this section show a vital performer — a rock and roll animal.

Then comes Elvis in the army, a clean-cut, apple-pie-and-mom GI, followed by a slightly ballooning Elvis in Hollywood. The movie posters reproduced here give the reader a sense of the Elvis packaging — the plasticizing of the image: "Swinging, Swaying, Luau-ing" (*Paradise — Hawaiian Style*), "Barrelling, Biking... Bikini-ing" (*Clambake*); "Smooth, Fast and in High Gear!" (*Speedway*).

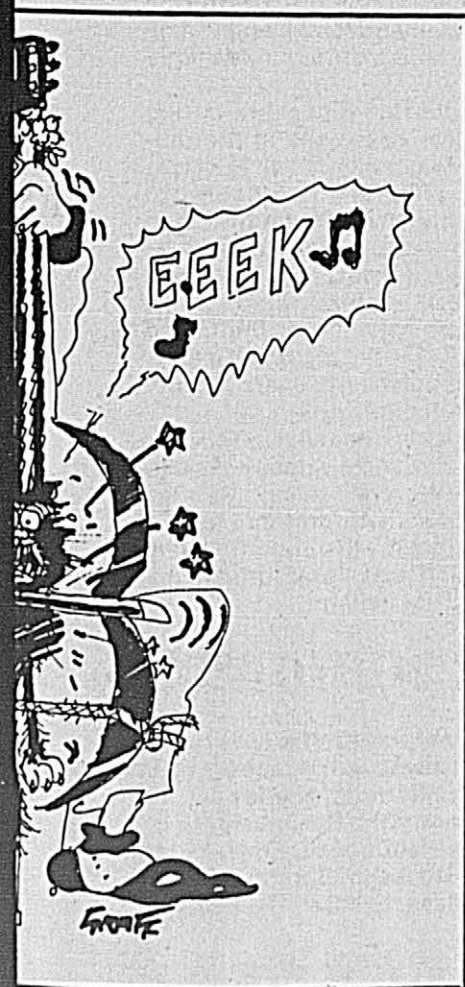
Also included in this section are all the products attached to the name, such as Elvis Presley Lipstick, EP pennants, T-shirts, and even paper-dolls. The last part of the book includes the late sixties return to touring, when Elvis put some of the snarl back into the act. After this, however, the decline of Elvis is documented in a less satisfactory manner, mainly because the singer became more guarded and self-conscious and would not let himself be photographed without warning. So what we see, with occasional exception, are the plateaus on the rocky road downward.

The book ends with a section of "all new material" in which another Ballantine book on Elvis manages to advertise itself.

Finally there is a complete discography and filmography, as well as a list of tour dates.

Among the prolific output of albums, books and products made once again popular by the singer's death, *The Elvis Presley Scrapbook* is probably one of the most visually interesting and well-packaged dancers on the grave.

Erratum: The Weekly of October 20th incorrectly stated the Friday October 28th performers at the Yellow Door as Bob Ryszkiewicz and Peter Chalmers. The people who are playing at the Club on this date are, in fact, Hanford Caitlin and Linda Morrison. Ryszkiewicz and Chalmers are playing on Saturday, the 29th.



Sounds of The Untold Chapter

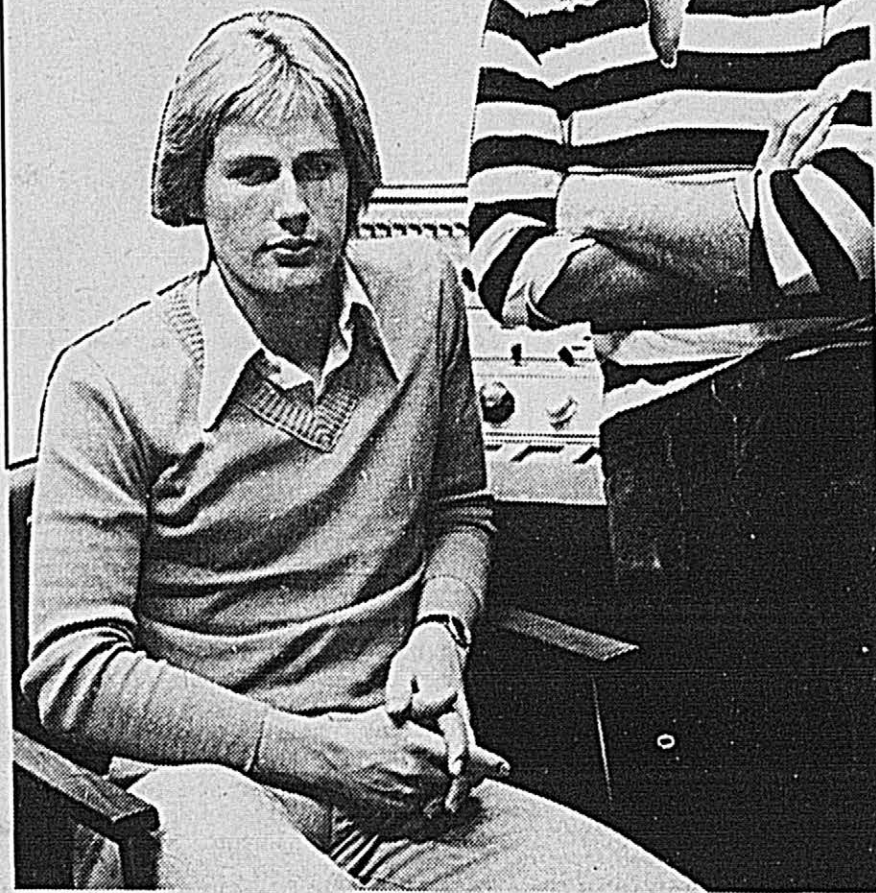


photo by Chris Pomlecko

Bill Cameron, program director of Radio McGill and Sheldon Rappaport, author of "The Untold Chapter".

by Ted Mason

Radio McGill, in its efforts to introduce the "literary" side of broadcasting on a regular basis, recently presented the first episode of "The Untold Chapter" by Sheldon Rappaport. The drama concerns the Holocaust, and focuses on a Dutch Jew, Yitzhak's escape plan will succeed, and they will reach Palestine. At the 1942, Yitzhak plans an escape for himself and a number of his brethren. The listener is given a glimpse of the gloomy everyday life of the ghetto dwellers. Their only hope is that Yitzhak's escape plan will succeed, and they will reach Palestine. At the conclusion of the first episode, Yitzhak is betrayed, and he is hauled off by the Gestapo, unsure of family, friends' fate.

This type of drama is constructed from rather sensitive material and any author runs the risk of offending some segment of his audience. "The Untold Chapter" does not present the subject in an unpleasant manner, but there are several facets of production which could, perhaps, use some improvement.

The plot is woven solidly, but the line of action somewhat lacks focus. The characterization could have been given more depth; the characters approached a stereotypical conception of the "dwellers of a Jewish ghetto."

The residents of the Ghetto were real people, living under horrific conditions, and "The Untold Chapter" portrays them as just a bit too one-dimensional. Yitzhak and his compatriots might do well to show their human weaknesses and strengths. This could be accom-

plished by making their dialogue more down to earth, and less a series of soliloquies. The conclusion, with Yitzhak picked up by the Gestapo, was simply not enough of a scare, and the listener is left with too vague an idea of what transpired. One must assume too much. Was Yitzhak arrested? Was his family? Who escaped? Who didn't? The audience is not left hanging, but confused.

The cast, led by Marko Sakren as Yitzhak and Kathy Balena as Leah, performed admirably. There were trips in the dialogue, but little that cannot be cured by experience and practice. Susan Sapin's Sara was adequately distraught and Joel Light as Chlon was convincingly childish.

Technically, the drama used sound effects properly, which highlighted the production. The music, however, was much too prolonged at beginning and end and should be curtailed. Music should be used for effect, not as a time-filler.

On the whole, this type of production is what university broadcasting needs. The creativity of the student body should find expression in campus organizations and Radio McGill is attempting to provide such an outlet.

According to Programming Director Bill Cameron, it is difficult to find drama with universal appeal for a McGill audience, but "we'll keep on working on adjusting this particular drama, or any others, to work toward a viable form."

Asked if Radio McGill welcomed projects such as Rappaport's drama, Cameron answered, "Definitely, we are willing to hear and review all endeavors." He further explained that

Les Ballets Trockadero: Why are they laughing?

by Joan Yanofsky

The illustrious Ballets Trockadero de Monte Carlo displayed awesome versatility in their performance on Saturday night at Place des Arts. The selections on the program ranged through much of the balletic spectrum. Included were three standards of the repertoire—Giselle (second act), The Dying Swan, and the Bluebird pas de deux from the Sleeping Beauty; a revolutionary dance, a Ginger Rogers—Fred Astaire number and a "piano ballet" were also presented. Each selection bore the company's distinctive style of choreographic inventiveness and originality of interpretation.

Traditionally, the second act of Giselle is one of the most hauntingly lyrical in ballet. Giselle has been transformed into a Willi, a ghostly creature of German legend who died before her wedding day. Most ballerinas who perform this role endeavor to be ethereal and to seemingly float through the air. The Trockadero's Olga Tchikaboumskaya, however, has obviously chosen to evoke the more human aspect of Giselle the Willi by bumping into scenery and reeling in dizziness after a series of pirouettes. The other Willis and their aloof, authoritative queen performed with a grace and subtlety that was remarkable, particularly when they forcibly dug Giselle out of her grave with silver-plated shovels. This was a refreshing rendition of the time-honored classic.

I was impressed by their rendition of The Dying Swan, the intensely poignant ballet solo first made famous by Anna Pavlova. The Trock-



Eugenia Repelskii hugs the symbol of her adopted homeland in a poignant scene from "Yes, Virginia, Another Piano Ballet", Trockadero's tribute to American dance.

the literary sphere had been neglected by Radio McGill in the past, and beginning this year, station programming is attempting to incorporate it.

Firm support should be given to "The Untold Chapter" and its successors. Such efforts are, indeed, rare at McGill, and all who assist in their inception should be lauded. So listen at 4:00 pm on Thursdays, or go down and see Bill Cameron with a project of your own.



"Woodsman, spare my swans," cries Zamarina Zamarkova in a scene from that famous ballet, "Swan Lake".

adero's novel interpretation is apparently based on the premise that the tragedy is heightened by elements of the comic. A faltering spotlight and a swan who kept losing her feathers added to the pitiful demise of what the program notes, perhaps a bit indelicately, label the "terminal fowl." Zamarina Zamarkova's pas de bourrés and flowing arm movements were spell-binding.

The Bluebird pas de deux was pleasant enough, but suffered in comparison to the profound, riveting "Dance of Liberation of the American People" which immediately followed it. The plumpish Olga Plushinskaya, the Company's Uninvited Guest Artist, was totally en"gross"ing as she swept across the stage bearing an American flag.

"An Evening in Paris" and "Yes, Virginia, Another Piano Ballet" are the Trockadero's tributes to the American style of dance. The former is a slightly modified version of a Ginger Rogers—Fred Astaire number, while the latter is based on Jerome Robbins' Dance at a Gathering. Both were ably performed, by Eugenia Repelskii, William Vanilla and Alexis Ivanovitch Lermontov, amongst others.

I was so looking forward to seeing other dancers advertised in the program: Margaret Lowin-Octeyn, D.B.E., "a pillar of the Stonehenge Ballet," Vera Namethatunova, who "at her debut at the Maryinsky Theatre grand-jeté into the tsar's box," and Suzina Lafuzziovitich, "the former prima ballerina of the Grand Ole Opry." Much to my dismay, these distinguished dancers did not perform on Saturday night.

I thoroughly enjoyed the performance. For some strange reason, though, everyone else in the audience saw fit to snicker, guffaw and belly-laugh, thereby drowning out the glorious music which accompanied the ballet.

★THE PRODUCERS

- ★ The Producers so far have been
- ★ Chris Pomleko, ed; Bruce Stark, Lois Laine, Nina Gregg, Marilee Lindemann, Gigi Rosenberg,
- ★ Stephen MacDougall, Frank Funaro, Maggie Gosselin, Barbara Glover,
- ★ David Glass, and Gail Helmann.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★





à table

by Danielle Malone

Menu suggéré

Entrée: Consommé parisien

Plat principal: Chicken with barley & curry stuffing (*cette semaine*) with green beans buttered aux amandes

Dessert: Fruits belle aurore.

Chicken is popular all around the world. Because of its delicate taste, chicken harmonizes superbly with a great variety of staples such as fruit, nuts, cereals, vegetables, cheese, pasta, etc. This dish calls for a barley and curry stuffing: — unusual but delicious! For a special occasion or someone special! (to be served with a chilled dry white wine).

...Culture

continued from page eleven

Diagonal Symphony (1920-1922), was also included in *Quarante Années*. Both Richter and Eggeling came to film as accomplished painters, their painterly concerns led them to create series of images which organically developed throughout the series. These series were then organized on long scrolls, and the next logical step brought them to celluloid. Richter felt that the most important element of filmmaking was the "conscious articulation of time," and therefore, of movement.

Richter brought a fine sense of humour and rhythm to both *Rhythmus 21* and *Rhythmus 23*. The expanding and diminishing rectangles and squares in *Rhythmus 21* travel through space in joyous counterpoint or roguish predominance, creating the visual music Richter was so concerned with. *Rhythmus 23* incorporates some of the image patterns of Eggeling's *Diagonal Symphony*, but loosens Eggeling's strict counterpoint.

In 1926 Richter made *Filmstudie* which incorporated multiple superimposition and positive-negative ma-

nipulation of both abstract and representational imagery. *Filmstudie* combines all these almost surreal variations within a rhythmic flow which makes the majority of the film seem very natural, and not at all shocking. The sequences of multiple superimposition of eyes were very striking and predominated the film's imagery, partially because they were not drawn into the film with the same fluid ellision as most of the other images. All in all, *Filmstudie* was an exciting and interesting film.

Richter moved on to make many other films, but most of these retreated into representational imagery, or even a mock-Hollywood style, *Dreams That Money Can Buy* being the worst offender. Of more interest was *Race Symphony* which is at points reminiscent of Vertov's *Man With a Movie Camera* or the "City Symphonies."

Richter's abstract work, though a cul-de-sac for Richter himself, was the beginning of an important tradition in film-making. Such distinguished film-makers as the Whitney brothers (in *Film Exercises No. 1-5*, as well as their later, more diverse abstract work), Harry Smith (*Early Abstractions* and other films)

and Jordan Belson (though in the realm of abstract color field films) all have their roots in Richter's (and Eggeling's) pioneering work. This is not to imply that these later filmmakers necessarily were responding directly, or even indirectly, to Richter and Eggeling, but that they all have worked within the tradition of abstract film first manifest in *Rhythmus 21*, *Rhythmus 23*, and *Diagonal Symphony*.

COMING EVENTS:

Sundays: Animation Film Series at the Musée D'Art Contemporain, Cité du Havre.

Sun. 30 Oct. *Passion of Joan of Arc*, Carl Dreyer (1928) 9:30 pm Seville Theatre.

Mon 31 Oct. *Fireworks and Inauguration of the Pleasure Dome*, Kenneth Anger, 3:00 pm FDAA.

Mon. 31 Oct. *Un Chien Andalou* (1928) and *L'Age D'Or* (1930) Luis Bunuel, Sir George U. 8:30 pm.

Wed. 2 Nov. Canadian Independent Filmmakers' Series at the Bibliothèque Nationale, films by David Rimmer, Sandy Wilson, Darla Labrosse, Joyce Borenstein, Bruno Carrière, des Films Québec-Love, and Kim Cross, 9:30 pm.

CHICKEN WITH BARLEY AND CURRY STUFFING

2 whole large chicken breasts, split into 2
salad oil
barley and curry stuffing

Flour chicken breast, place in 3 4" oil and sauté until brown. Dry pieces on paper towels. Place each piece on large heavy foil. Do not close packages yet. Add 1/2 cup stuffing to

each package then wrap and place in flat ovenware dish. Bake at 350 F, for one hour, unwrapping packages for the last 10 minutes.

Stuffing

2 1/4 c. chicken bouillon (2-3 cubes)
1 c. barley
1 tab. curry powder
1 bay leaf

Simmer these 4 for 1/2 hour.

MEANWHILE: Sauté 1 medium

chopped onion, 1/4 cup chopped fresh mushrooms in 1/4 c. butter. Add above ingredients to barley and simmer for another 1/2 hour. Remove from burner.

ADD TO STUFFING:

1 large chopped green pepper
1 large red apple (unpeeled and chopped)
1/2 cup vinegar and oil dressing
2 tab. soya sauce
salt, pepper to taste

SERVES FOUR GOOD EATERS

here, there and anywhere

FILM

McGill Film Society (3480 McTavish; 392-8934)

Thurs., Oct. 27: *Top Hat* (USA, 1935) directed by Mark Sandrich, 7:00 and 9:30 pm. Leacock 132. \$75.

Fri., Oct. 28: *Roma* (Italy, 1972) directed by Fellini, 7:00 pm.

Satyricon (Italy, 1969) directed by Fellini, 9:30 pm. Leacock 132, \$1.00.

Sat., Oct. 29: *Marathon Man* (USA, 1976) directed by John Schlesinger, 7:00 and 9:30 pm. Leacock 132. \$1.00.

Wed., Nov. 2: *A Doll's House* (Great Britain, 1973) directed by Patrick Garland, 7:00 pm. Leacock 132. \$75.

Seville Festival (2155 St. Catherine St. W.; 932-1139) \$1.99 admission.

Thurs., Oct. 27: *The Last Remake of Beau Geste* (USA, 1977) directed by Marty Feldman, 7:15 pm. *Taxi Driver* (USA, 1976) directed by Martin Scorsese, 9:30 pm.

Fri., Oct. 28: *March or Die* (Great Britain, 1977) directed by Dick Richards, 7:15 pm. *Young Frankenstein* (USA, 1974) directed by Mel Brooks, 9:30 pm. *Flesh Gordon* (USA, 1974) directed by Howard Ziech Michael Benniste, 12 midnight.

Sat., Oct. 29: *March or Die* (Great Britain, 1977) directed by Dick Richards, 7:15 pm. *Young Frankenstein* (USA, 1974) directed by Mel Brooks, 9:30 pm. *The Rocky Horror Picture Show*, 12 midnight.

Sun., Oct. 30: *Doctor Zhivago* (USA, 1965) directed by David Lean,

4:00 pm. *Young Frankenstein* (USA, 1974) directed by Mel Brooks, 7:30 pm. *The Passion of Joan of Arc* (France, 1928) directed by Carl Dreyer, 9:30 pm.

Mon., Oct. 31: *Watch on the Rhine* (USA, 1943) directed by Herman Shumlin, 7:15 pm. *Network* (USA, 1976) directed by Sidney Lumet, 9:30 pm.

Tues., Nov. 1: *The Maltese Falcon* (USA, 1941) directed by John Huston 7:15 pm. *Black and White in Colour* (France Ivory Coast, 1976) directed by Jean-Jacques Annaud, 9:15 pm.

Wed., Nov. 2: *Hamlet* (Great Britain, 1947) directed by Laurence Olivier, 6:45 pm. *The Eagle Has Landed* (Great Britain, 1976) directed by John Sturges, 9:45 pm.

Cinema Five (5560 Sherbrooke St. W.; 489-5559) \$1.49 admission.

Thurs., Oct. 27: *The Deep*, 7:00 pm. *A Hard Day's Night*, 7:15 pm. *Naked Came the Stranger*, 9:15 pm. *El Dorado*, 9:45 pm.

Fri., Oct. 28: *The Pink Panther Strikes Again*, 7:00 pm. *Silver Streak*, 7:15 pm. *Nasty Habits*, 9:15 pm. *The Deep*, 9:45 pm. *Nine Lives of Fritz the Cat*, 12 midnight.

Sat., Oct. 29: *The Deep*, 7:00 pm. *Silver Streak*, 7:15 pm. *Cousin, Cousine*, 9:15 pm. *Seven Beauties*, 9:45 pm. *Flesh Gordon*, 12 midnight.

Sun., Oct. 30: *Nasty Habits*, 4:00 pm. *In Celebration*, 7:00 pm. *Cousin, Cousine*, 7:15 pm. *Edvard Munch*, 9:15 pm. *Silver Streak*, 9:45 pm.

Mon., Oct. 31: *Silver Streak*, 7:00 pm. *Cousin, Cousine*, 7:15 pm. *Sorcerer*, 9:15 pm. *Lisztomania*, 9:45 pm.

THEATRE

McGill Players

The House of Blue Leaves, Nov. 2 through Nov. 6, and Nov. 9 through Nov. 14. All performances at 8 pm. *Centaur Theatre* (453 St. Francois-Xavier, 288-1229)

Cruel Tears, til Nov. 6, Tues. to Sat. 8 pm., Sun. 2 and 7 pm., students: \$2.75-\$3.50.

Rosencrantz and Guildenstern are Dead, by Tom Stoppard, til Oct. 29, 8:30 pm., \$3.50.

Saidye Bronfman Centre (5170 Côte Ste-Catherine, 739-2301)

Bonjour Là, Bonjour, by Michel Tremblay, in English. Oct. 22-Nov. 20, Mon.-Thurs. and Sat. at 8:30, Sun at 7:30, week nights \$5 and Sat. \$6.50.

Théâtre du Nouveau Monde (84 Ste-Catherine W., 861-0563)

Ti-Jésus, Bonjour, by Jean Frigon, til Nov. 5, 8 pm., Sat. 5 and 9 pm., Sun. 7 pm., \$3.75-\$6.25.

MUSIC

Concordia University (Sir George Campus, 1455 de Maisonneuve Blvd. W., Room H-110)

Le Groupe Baroque, Fri., Oct. 28, 8:30 pm. FREE.

Denis Brott, cello, Samuel Sanders, piano, Sun., Oct. 30, 4:30 pm. FREE.

Pollack Concert Hall (555 Sherbrooke St. W.)

Ensemble de la Société de musique contemporaine du Québec, Thurs., Oct. 27, 8:15 pm. FREE.

The Yellow Door

Bill Russell, Caitlin Hanford, Linda Morrison, Fri., Oct. 28.

Peter Chalmers, Bob Ryszkiewicz, Sat., Oct. 29.

Tammy Bailis, Bob Blaise, Vince Griffin, Steve Klingman, Jack Nis-

senon, Benjamin Russell, Rick Whitelaw, Noah Zacharin, Sun., Oct. 30.

Café Campus (3315 Reine-Marie) Claude LaFrance et Le White River Blue Grass Band, Mon., Oct. 31. \$3.50.

Salle Wilfrid Pelletier, 842-2112 Ivan Rebhoff, Mon., Oct. 31, 8:30 pm. \$5.50-\$8.

The Rising Sun, 286 St. Catherine W., 846-9889

Ron Carter, Oct. 26-30. Art Blakey, Nov. 1-6.

DANCE

Salle Wilfrid-Pelletier (Place des Arts, 842-2112)

Cuban Musical Revue, Oct. 27-29, 8:00 pm., \$4-\$10.

MISCELLANEOUS

La Maison de Radio Canada (1400 Dorchester Blvd. W.)

Radio tapings of *Our Friends the Flickers* (a quiz show on the movies), Sundays, 2:30 pm. in the Screening Room A, FREE.

Seville Festival (2155 St. Catherine St. W., 932-1139)

First Annual Rocky Horror Hal-loween Look-a-Like Costume Extravaganza, Sat., Oct. 29, 12 midnight.

McGill University

Wolf Wondratschek lectures on "Personal Experiences - A Writer in Germany", Wed., Nov. 2, 4 pm., location to be announced, FREE.

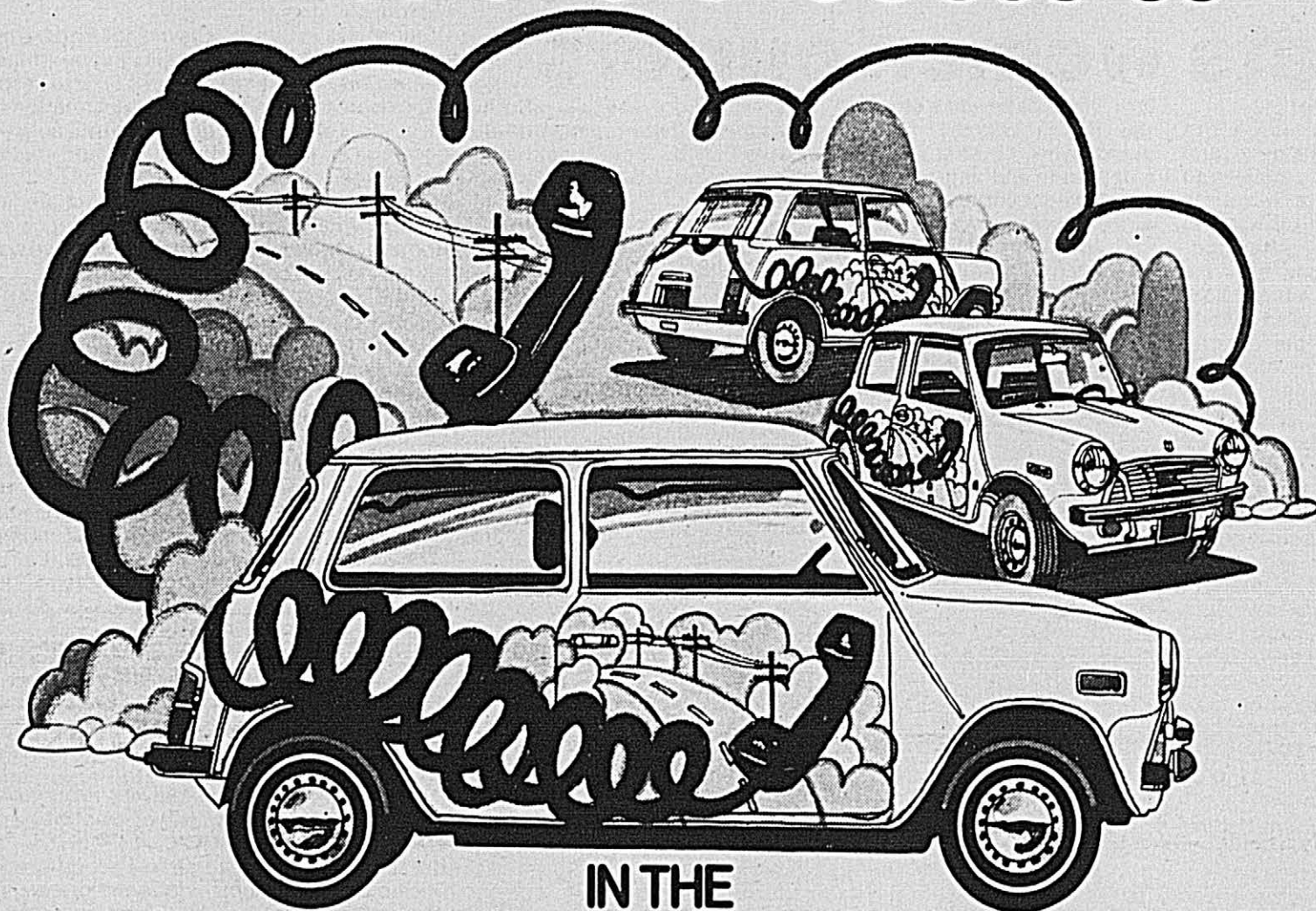
Morrice Hall, Room 106

Tuesday, Nov. 1: Two one-act plays, *Doctor Kiehl*, and *Cowboys No. 2* 7:30 pm, 50 cents.

Goethe-Institut (Place Bonaventure, 866-1081)

Ise Gropius lectures on "The Challenge of the Bauhaus", tonight at 8:30 pm. FREE.

Three lucky students will **WIN-A-MINI**



IN THE **LONG DISTANCE SWEEPSTAKES**

Here's how you enter. Complete and send in the entry form below. Carefully read the rules and regulations and answer the four easy questions on long distance calling. The answers to the questions are contained in the

introductory pages of your telephone directory. Mail the completed entry form; to be eligible, entries must be received no later than November 15th, 1977, and who knows, you could be driving around

in your own special custom painted Mini before you know it.

Long Distance
TransCanada Telephone System

Rules & Regulations

1. To enter the "Win-A-Mini" contest, complete this Official Entry Form. Only Official Entry Forms will be considered. Limit one entry per person. Mail to:
"LONG DISTANCE SWEEPSTAKES"
Box 8109, Toronto,
Ontario M5W 1S8
Contest closes with entries received as of November 15, 1977.
2. There will be three prize winners determined. Each winner will receive a new 1977 Mini 1000 Automobile with custom paint job. Each Mini is equipped with front-wheel drive, 998 cc transverse mounted engine, rack and pinion steering, electric windshield washers, impact absorbing front and rear bumpers, heated rear window, fresh-air heater/defroster, adjustable fresh-air vents, dual braking system, four-way hazard warning system, back-up lights, front head restraints, 4-speed all-synchromesh transmission. Manufacturer's suggested list price, FOB Dartmouth, Montreal, Burlington, Vancouver, \$2,995.00, including Federal Sales Tax. (Dealer may sell for less.) Price does not include special custom paint job, dealer pre-delivery inspection, and make-ready, B.L.'s port handling charge or destination charge (if any). Local delivery, provincial and municipal taxes are included as part of the prize at no cost to winner. Only one prize per person. Winners must agree to accept responsibility for driver's permit and insurance. Prizes will be delivered to the

British Leyland Motors dealership nearest the winners' residences in Canada. Prizes must be accepted as awarded. No substitutions.

3. Selections will be made from eligible entries received and selected entrants whose questionnaires are completed correctly will be required to first correctly answer a time-limited, skill-testing question during a pre-arranged telephone interview before being declared winners. Decisions of the judges shall be final. By entering, contestants agree to the use of their names, addresses and photographs in any forthcoming publicity in the event of becoming a winner.

4. Contest is open only to students who are registered full-time or part-time at any accredited Canadian University, Canadian College or other Canadian Post-secondary Institution, except employees and members of the immediate families of TransCanada Telephone System member companies, British Leyland Motors Canada Limited, its dealers and their respective advertising agencies, and the independent judging organization. The contest is subject to all applicable Federal, Provincial and Municipal laws.

Official Entry Form

Answer the following questions, then complete the information below them. Mail the completed form in time to be received by midnight, November 15, 1977.
(ONLY ONE ENTRY PER PERSON)

Here are the questions:

1. It is cheaper to:
☐ dial Long Distance calls yourself
☐ use the Long Distance operator
2. You can save the most money by calling Long Distance
☐ during business hours ☐ during evening hours
3. Do discounts ever apply to Long Distance station-to-station calls made from a payphone?
Yes ☐ No ☐
4. During what hours can you save the most money on Long Distance calls made between Monday and Friday?
Calling to (location of your choice) _____
from _____ am to _____ am
_____ pm _____ pm (PLEASE PRINT)

Name _____
Address _____
(street) (city)
(province) (postal code)
Phone number where you can be contacted _____
University or college attending _____

Daily Sports

Folkerson's rink barely defeats women curlers

by Rocks Hudstone

Well, the curling season is in full swing now on campus, and the follow-through promises to be explosive. The women's curling team took to the frozen pond on Saturday afternoon. This was the first time they have played together as a team. Last year they each played in various different parts of the nation: Montreal, Saskatchewan, PEI, and Northern Quebec.

The women's choice of a first opponent was as bold as their style of play; they threw down the gauntlet at the foot of none other than Curt Folkerson, skip of the men's championship team. Folkerson's acceptance was much more confident and gracious than his acknowledgement of the final result. Lead Lorraine McBride explains why: "Yeah, those guys thought all they had to do was put on their sliders and fancy-pants their way on to victory. Their fancy-pants now have the biggest footprint you'll ever see."

The men weren't alone in their pre-game assessment. This reporter, sitting in his comfortable seat high above the action in the lounge overlooking the arena, was equally amazed. I watched our proud boys start out smiling and chuckling, but when third Donna Mingle strode triumphantly to the scoreboard, with the steel cold glint of competitiveness in her eye to put a big three points up after the first end, smiles became frowns and their brows came down a few notches. It was a game, and took some fine shots from Paul Smith, who later admitted to having played his best game in three years, to pull the chestnuts out of the fire.

Women's team second Rosalind Dueck was understandably encouraged about the play of her team: "Oh gee, we really played well, didn't we? We didn't win, but a 6-5 loss to these guys isn't bad." Skip Beth Wood was decidedly nonchalant about the whole thing. When asked to size up her opponents, and skip Curt Folkerson in particular, she commented; "Yeah, Folkerson isn't too bad," she allowed, "but I've played better." Indeed.

Meanwhile, Cas Lockhat also found himself in a difficult position on the next sheet. Tenacious foe Willard Dunning put on one of his typical last end charges to score a big three in the eighth end to tie the contest and force overtime. Excellent shotmaking by his inspired troops seemed to carry the day

for Willard, as he had a stone on the button covered by two guards when Lockhat executed a desperate and angled double raise takeout and stick with his

last stone for the win. Both skips had different comments at game's end. Said Lockhat: "Exhilarating!" Said Dunning: "??&eagr!"



The Redmen football team has a potential all-star in offensive tackle Hector Pothier. Selections for this season's all-conference team will be made this coming Sunday afternoon in a meeting of conference coaches.

College football on the sidelines

O.Q.I.F.C. Eastern Conference Standings

	G.	W.	L.	PF.	PA.	PTS.
Bishop's	6	5	1	228	116	10
Queen's	6	4	2	165	56	8
McGill	6	4	2	122	67	8
Carleton	6	3	3	119	143	6
Ottawa	6	3	3	137	122	6
Concordia	6	2	4	106	244	4
U.Q.T.R.	6	0	6	57	186	0

WEEKEND GAMES

McGill at Carleton
Ottawa at Bishop's
Queen's at Concordia

Hockey mayhem must be stopped

by Danny Young

As attendance sinks lower and lower, it has become obvious that professional hockey is reaching a very critical period in its long and illustrious history.

Franchises in Denver, Cleveland, Pittsburgh, and Atlanta are on the brink of folding. These cities support nine major league teams between them, but have not been able to keep hockey in the black.

The depressing thing about this situation is that the lessons of recent years are being ignored. John Ziegler, Clarence Campbell's successor as NHL president, has not made any major steps to improve the league.

One major problem that has crept up again this season is violence. After all the hassles the league has had with district attorneys, one would have thought that we were past the era which was marked by the Broad Street Bullies.

In the Detroit Red Wings season ticket brochure, the word "aggressive" appears eight times.

In one week of play last month, there were three bench clearing brawls. Why pay \$12 to see an NHL game when you can see the Lachine Rapides of the Metro Junior league for a lot less?

As Stan Fischler put it in a New York Times article last week, "The biggest mistake of hockey leaders today is their belief that the game cannot stand on its artistry, that it needs violence."

This is not to say that I'm against physical contact. Good hard checking is an important ingredient of good hockey. Without violence, clean, hard, physical combat mixed with finesse would make hockey the great spectacle it can be.

So what should be done to bury violence? Mr. Fischler came up

Sports Comment

with the following ideas that deserve serious consideration from the NHL:

- *Suspend rather than fine players for unnecessary violence.
- *Suspend for a year any player who deliberately injures another with his stick.
- *Bar forever anyone who strikes an official in anger.
- *Decree more punishment (five minute major penalties might be adequate) for tripping, hooking or any other illegal tactic by mediocre players to stop accomplished performers.
- *Reduce opinion calls. Maurice Richard says: "A player should be penalized if he lifts his stick in the air, for nothing or for anything. This would be the best way to cure certain players of using their sticks as swords."
- *Remove the power to levy suspensions from the league president to the referee in chief.

Of course, violence is not the only problem that is hurting the game's popularity. Imbalance in the league is more prevalent now than ever before. The league dispersal draft was a good idea, but because of too many restrictions, it was ineffective in its goal to steal from the rich and give to the poor.

For the third straight season, hockey will not be on national television in the US. A major source of income for Canadian teams, the blackout south of the border is a reason for many clubs' financial difficulties. It should be a major objective of league leaders to get hockey back on the tube.

Maybe when the Lafleures and Perreaults are recognized as hockey greats rather than the league's ostriches and goons, the world's fastest sport will again become the magnificent spectacle it once was.

Danny Young is a regular columnist for The Hockey News, covering the Quebec Major Junior Hockey League.

C.I.A.U. Football ratings

- | | |
|------------------------|---------------------------|
| 1. Western Ontario (2) | 6. British Columbia (6) |
| 2. Toronto (1) | 7. Bishop's (7) |
| 3. Acadia (3) | 8. St. Francis Xavier (8) |
| 4. Wilfred Laurier (4) | 9. Alberta (9) |
| 5. Calgary (5) | 10. Queen's (NR) |

Today

Arts and Science students:

You only have today and tomorrow to pick up your VERIFICATION CARDS. Get them from the Student Affairs Office, Ground Floor, from 9 am to 5 pm. You must show your I.D. card.

Old McGill '78:

There will be an important meeting for the Yearbook staff tonight at 7:30 pm in the Old McGill office, B-18, in the basement of the Student Union Building.

A letter a day... keeps the KGB away:

Even one letter a week supports Soviet Jews in their war of nerves with the KGB to emigrate to Israel. Come & write... 5 pm 3460 Stanley St. Info: 845-9171.

McGill Christian Fellowship:

Monthly supper meeting: 5:30 pm. Everyone welcome. Will be lots of food and will listen to tape by the late Paul Little — Lord of my Life. Come and Fellowship! United Theological College 3251 University St. (downstairs).

McGill Film Society:

TOP HAT, starring Fred Astaire and Ginger Rogers. Tonight at 7 and 9:30, Union Ballroom. Admission: 75 cents.

General meeting of Tuesday Night Café:

11 persons interested in the formation of a Café Theatre are invited to attend a meeting of the Tuesday Night Café. Both new and old supporters invited. 107 Morrice Hall at 5 pm.

McGill Student Zionists:

Table and Booth Committee's first meeting, 6 pm, McGill Hillel, 3460 Stanley. Seminar and Lecture Committee's first meeting at 7 pm, same place.

Tennis Club:

Room 402 of the Union is where we hang out and we'll be there today between 1:40 and 2:30. So if you are interested in cheap indoor court time, ladder or tournament competition, see Barb or Lawrence in the office. We are now signing people up for the ladder.

Community McGill:

General Meeting Today for all CMcG volunteers at 3 pm in room 408 of the Union Bldg. All participants are urged to attend.

McGill Badminton Club:

Recreational badminton and round-robin competition tonight from 8 to 11 pm in Currie Gyms 3 & 4. Everyone welcome! For further information, call Pam, 286-9347 or Masood, 842-4980.

North Face climbing:

The McGill Outing Club has invited Raymond Jotterand to talk about the nature, ethics and style of north face Alpine climbing in Europe and the Rockies. Slides of the Elger, the Matterhorn, Mt. Robson and others will be shown as well. Everyone is welcome to attend at 8 pm in Leacock 132.

Women's Intramural Basketball:

All team entries should have been into G35A of Currie Gym by 4:30 pm on October 24th. All

An open response to McConnell Hall

While a number of our players expressed the wish that no response be made to the open letter in yesterday's Daily entitled "Open letter to Douglas Hall", it is the majority opinion that the inaccuracies contained within that piece merit rebuttal.

It is a fact that McConnell Hall did forfeit a recent match to the Douglas Hall team. We would question whether or not McConnell was "forced" to forfeit that game, as facts certainly do not substantiate such an accusation.

The open letter cites "several activities in which many team members were integrally involved." None of these activities was scheduled prior to the scheduling of the soccer match, nor were many team members integrally involved. Inter-residence sports takes for granted the fact that all residents have a variety of commitments to fulfill. In this respect, the residents of Douglas Hall are no different than those of McConnell Hall. However, in spite of equally pressing "activities", 15 residents of Douglas Hall arrived at the field of play on time and prepared to compete.

A second question in this issue is that of simple courtesy. Intramural rules suggest that a team request postponement of its games at least 48 hours prior to the scheduled match. For postponement of an inter-residence match the 48 hour limit is reduced to 24 hours. In case of McConnell-Douglas match, no mention was made of postponement until one hour prior to the scheduled start of play. The Douglas Hall representative refused to accept postponement of the match under such dubious circumstances, and did so with the support and encouragement of the entire Douglas Hall soccer team. If there was a "lack of communications" between the two dormitories, we would suggest that the responsibility lies squarely in the lap of the McConnell Hall soccer team and sports representative.

An added factor here is one of fair play. Douglas Hall has, in fact, already played McConnell Hall once, the result being a 1-0 victory for Douglas. It is not as though Douglas would win a league without defeating every member of the league at least once.

Gentlemen, the season is a long way from over, and the Douglas Hall soccer team may well lose one of its next two matches. If this should happen, you will have your playoff game. Until that time comes however, please be aware of the rules governing the forfeit-postponement procedure in the inter-residence sports league.

Douglas Hall Soccer Team

levels of play eligible.

Women's Intramural Volleyball:

Sign up your Volleyball team in G35 of Currie Gym by Oct. 31st. All skill levels welcome. Join the fun.

Co-Rec Volleyball 11:

Last day of sign-ups. All entries must be in to G35 of Currie by 4:30 pm today. All students welcome.

Women's Intramural Activities Committee:

Meeting for all Faculty representatives today at 5:30 pm in the COTC Lounge of Currie Gym.

Letters...

continued from page 3

ject to your suggestion that the PQ was founded to unite people against the anglophones. This statement reflects the belief, widely held among English-speaking Quebecers, that the PQ is "out to get the English." If the whole independence movement is some kind of war based on racial hatred, how do you explain the fact that three of the Quebec Government's Cabinet ministers have heritages which are at least partly British (We have only to look at the names: Burns, Johnson, O'Neill.)? How do you explain the fact that a member of Camille Laurin's staff and one of the principal formulators of the new Quebec language law is David Payne, an anglophone Quebecer? How do you explain the presence of Paul Unterberg on the Executive

Committee of the Parti Québécois? How do you explain the fact that English is the mother tongue of Evelyn Dumas, the Editor-in-chief of the independent newspaper Le Jour? How do you explain all the other anglophones within the Parti Québécois?

The persecution complex from which you suffer does not have its basis in sound fact. Rather, it is the result of the scare campaign that English-Canadian business interests have organized through their media. We hope that more Quebecers will pause to reflect upon the facts, rather than let themselves be stampeded by scare tactics.

Randall W. Richmond
President

William Gatward
Treasurer

Brian Sher

Le Rassemblement du Parti
Québécois à McGill



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Date: Tues. Nov. 1st

Time: 8:00 pm

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Cost:

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